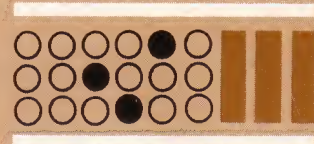


Hammond TIMES



VOLUME 24 NUMBER 4



Dear Reader:

Your enthusiastic reception to the new HAMMOND TIMES has far exceeded all expectations. Subscriptions have literally been pouring in, an eloquent endorsement of the new size, design, and two-color printing.

This new issue includes even more extensive changes in editorial content that will make your HAMMOND TIMES more informative, interesting, and entertaining. You may expect future issues to be just as full of basic information on music, organ technique, and playing tips. Whenever practical, we will continue to use short extracts of music to illustrate specific examples of music that might be difficult to explain with words.

The addition of music "samplers," short extracts of music from new music albums, will become a regular feature of the TIMES. This will let you preview a wide variety of music, music you may not be familiar with but will like once you try it.

Another new feature found on the back cover is "Music's Most Memorable Moments." Each issue will salute a famous composer who has contributed to the enrichment of our musical heritage. It is planned that eventually we will cover every field of music with this series so watch for your favorite to appear.

These many new features—plus our regular columnists and stories—will make the HAMMOND TIMES even more beneficial to you.

Subscriptions are now being received for next year's issues of the HAMMOND TIMES. As outlined in our last issue, this subscription will cover six issues. All those who now receive the HAMMOND TIMES can expect to get the next issue (Vol. 24, No. 5). After March 1st, only those who have sent in \$1.00 will receive the TIMES. The one exception to this is the people who have purchased a new Hammond Organ within the last year—they will continue to receive the TIMES until they have received a full year's subscription. If you haven't done so already, fill in the subscription card folded into this issue and mail it with your \$1.00 to:

HAMMOND TIMES
P.O. Box 6698
CHICAGO 80, ILL.

We hope you'll want to keep the HAMMOND TIMES coming to your house.

The Editor

Hammond TIMES

VOLUME 24 NUMBER 4

DECEMBER 1962



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ON THE COVER: Photographer Stephen Deutch, on assignment for Hammond, uses *Ein' feste Burg*, one of the most widely sung and deeply loved hymns, to express the spirit of the season.

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COMING NEXT ISSUE

Ethel Smith and Eddie Layton have prepared articles that you'll find both instructive and entertaining. There'll be Porter Heaps' pungent reviews of new music; Part II of Orville Foster's "Arranging Music For Organ"; articles by Dr. Mario Salvador and Ted Branin, and more music "samplers" . . . a valuable issue you won't want to miss!

In olden times, it was easy for a scribe to write out the words of a new chant or song that fit some special occasion or service and distribute it to other churches. But how could he indicate how the song was to be sung or played? First attempts were nothing more than simple symbols—dots, short lines, etc.—placed either above the words, or in Oriental music, to the sides of words. The symbols of these ancient musical notation systems are now generically known as “neumes.”



These neumatic systems, however, failed completely to accurately represent the three basic functions of musical notation. There was no way to indicate the true *pitch*, the “highness” or “lowness” of a musical sound. They did not indicate the *duration* that each note was to be sounded. And they did not indicate what *expression* was to be given to the music, what type of touch, phrasing, accent, tempo, etc. was to be used.

In spite of their inadequacy, these neumatic systems of notation persisted until the tenth century. It was about this time that monastery scribes began placing lines above the words of a song to guide the hand in spacing the neumes more accurately. The first two lines added were later colored red and yellow to denote the F and C notes. This is the beginning of the staff.

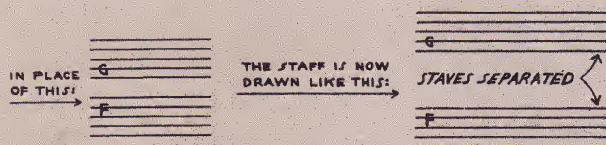
It seems incredible that more than seven hundred years passed before our present staff of five lines was finally developed and accepted. During this time, practically every amount and combination of lines was tried. Three, four, five, six, and even as many as twenty-five lines were tried.

Then, some unknown theorist came up with an idea. Since the average human voice—considering both male and female voices—can sing only so low and so high, why not design a staff that would accommodate the average voices? The outcome of this theory was a staff of eleven lines called the Great or Grand staff.



Three letters were drawn on three lines of the Grand staff. The letter G was placed on the fourth line from the top, the letter F on the fourth line from the bottom, and the letter C rested on the center line. From any of the letters we can name any note placed on either a line or space by using the first seven letters of the alphabet—forward if we wish to determine the name of a note located upward, backward for notes written below any one of the letters. However, naming notes on the Grand staff was difficult because of so many lines.

To simplify the staff, the theorists merely removed the middle line (C). This produced *two* staves of five lines each—the staff we use today. One slight modification has occurred; the two staves have been separated for convenience in writing and ease of reading.



Our next problem is the letters—they're not shown on the music we buy. Or are they? The letters are there all right but, like all things placed in the hands of many people for long periods of time, a few modifications have taken place.

These modifications which have distorted the letters beyond recognition were caused by three factors. Quite naturally, letters drawn a thousand years ago will have a slightly different contour than letters drawn today because pen points are constructed differently. Another factor

Your Musical ABC's

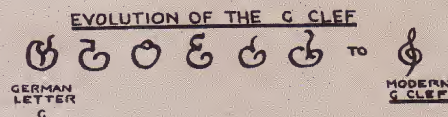
by Hal Shutz



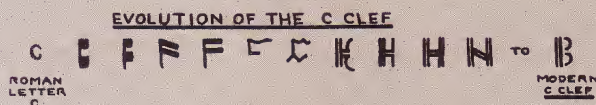
was the musical ignorance and carelessness of the copyist which caused a number of unusual variations. And then we have the “would-be artists” who were not above a few changes here and there to improve the appearance of the music.

These letters (G, C, and F) are the basis of our *Clef Signs*. The French word *Clef*, taken from the Latin *clavis*, means “key.”

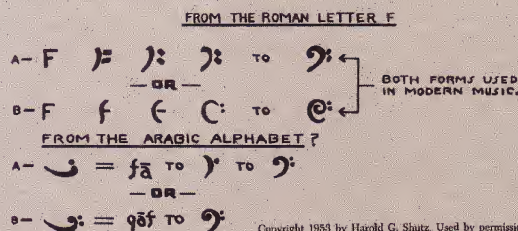
The *G Clef* (treble or violin clef) means the highest part which is played or sung. Since it was not commonly used until the early sixteenth century, this clef has suffered the least distortion.



The *C Clef* (tenor or alto clef—also formerly used as soprano clef) has rapidly fallen into disuse but does illustrate this distortion very well.



The *F Clef* (Bass clef) is the oldest and hence subject to the greatest distortion. We are still not sure whether it comes from the Arabic or Roman letter F. Here are several possibilities.



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ALL ABOUT CHORDS

Correlating the Development of Harmony with the Harmonic Series by Porter Heaps



Sound is caused by the vibration of something or other. Almost any material you can think of, if activated correctly, will produce a sound of definite pitch and quality. The pitch is set by the length, or the mass, or tension of the vibrating material. Every vibrating medium—a string, a column of air, wood, metal, whatever it be—will not only vibrate as a whole, but also in segments in the ratio of 1, 2, 3, 4, 5, 6, etc. Each of these segments is producing a separate pitch. Every musical tone, then, consists of one or more pure tones, pure pitches, whose vibration numbers are in the ratio of 1, 2, 3, 4, etc. Tones bearing this relationship to each other are called *harmonics*.

The drawbars on the Hammond Organ are designed to control the intensity of the harmonics. Hold down a key and pull out the drawbars one by one and you will hear a chord. This is called the *Chord of Nature*. This chord is sounding every time any note is struck on any musical instrument because these are the ingredients that make musical tone.

Harmonic Number	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Note on the Keyboard	C	C	G	C	E	G	B \flat	C	D	E	F	G	A	B

Throughout the centuries, the development of harmony, the combining of tones of different pitch, has followed this harmonic series step by step. Those with keen musical ears heard this chord of nature and instinctively, without realizing what they were doing or why, added these intervals to their music one by one. This became the basis for the development of chords as we know them today.

Before 900 A.D. music was entirely melody, a single note at a time. And it was largely church vocal music. In those days, group singing was in unison, everyone sang the same pitch.



The first attempt at combining sounds of different pitch was to add the octave, the 2nd harmonic. This was natural because of the range of the basses and tenors, a comfortable octave apart. For ease of playing, we are scoring *America* in the treble clef.



Most early instruments were flutes or pipes of some kind. The early church organs consisted of quite simple pipe structure, and simple pipes will always blow the 3rd harmonic, the fifth of the scale, so as to be easily audible. You can prove this to yourself. Blow across the opening of a Coke bottle. You'll hear the lowest tone easily, and without any difficulty you'll be able to hear the octave. And if your ear is good, you'll likewise hear this fifth pitch sounding. Quite probably, musicians in these early centuries heard this pitch when the organ was playing, and what could be more obvious than to have their choirs sing in fifths just like the organ was sounding!



Or more often because the vocal range would get too high they would transpose the fifth an octave lower. This method of singing was called *Organum*. It was popular during the 10th century, and sounded like this:



Organum was also sung in three parts, using the equivalent of the 2nd, 3rd and 4th harmonics. This was simply singing in octaves with the fifth in between.



The next harmonic in the series is the 5th harmonic, equivalent to the third of the major scale. As you have already guessed, this is the next tone to be used in the development of harmony. Addition of this tone forms the familiar Major Triad.



It's a weird sound, isn't it? Our modern ears, accustomed as they are to the major scale, would alter these notes to fit into the scale, like this:



In this early music, the melody was generally at the bottom, like the examples I've given. However, some bright boy conceived the idea of transposing the lowest note, the melody, up an octave. This made the music sound in sixths, a very consonant and beautiful sound.

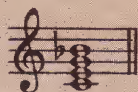


In fact, it was so pretty sounding, that the ecclesiastics of the time were horrified, and insisted that the choirs go back to the old way of singing. But the boys in the choir loft were smart. They would sing the new style, then right at the end of the chant they'd revert to the open fifths, like this:



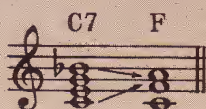
The priest at the altar wasn't sure he heard that new-fangled singing or not, it always ended up O.K. Even today, many contemporary church anthems will end on this open fifth just as church choirs did nine hundred years ago.

The next chord to be discovered was the Seventh Chord. This is obtained by the addition of the 7th harmonic.



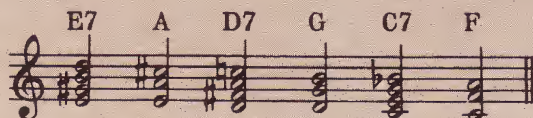
These are the equivalent notes of the 4th, 5th, 6th, and 7th harmonics.

By this time music was passing from a strict, contrapuntal style into our modern familiar harmonic style, a melody with a chord accompaniment. As musicians heard these chords over and over, they discovered that certain intervals must *resolve*, that's the word they use, to adjacent tones in order to produce an agreeable musical sound. This proper resolution of the tones of a chord is called *voice leading*. Almost immediately after the discovery of the Dominant Seventh Chord, musicians found out that the third of the chord *had* to go up, and the seventh *had* to go down. These two tones were irresistibly drawn together:

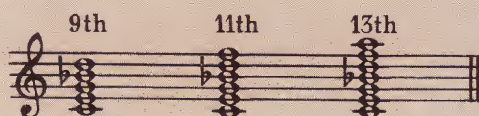


This is the familiar Dominant to Tonic cadence.

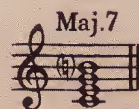
And from these humble beginnings has evolved the *Circle of Chords* and the entire theory of chord progressions. Once having struck a certain chord, it must progress according to the circle of fifths or the most satisfying music sound.



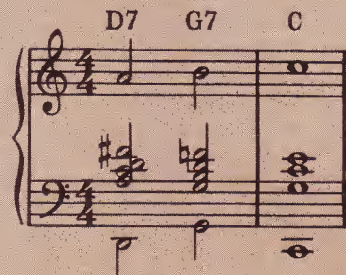
The 8th, 10th, and 12th harmonics are duplications at the octave of intervals already used in harmony. This leaves the 9th, 11th, and 13th harmonics. Sure enough, addition of these harmonics makes for the 9th, 11th and 13th chords!



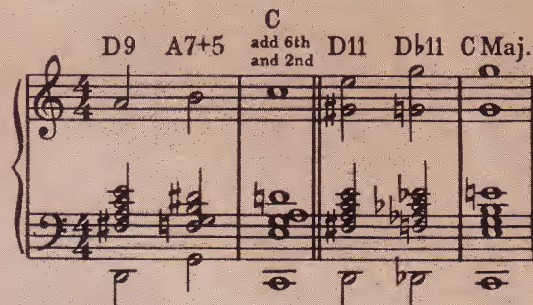
Finally, the very latest chord to become fashionable, the Major Seventh, is derived by the addition of the 14th harmonic, the note B on the keyboard.



The music of the classical period, Bach, Mozart, Haydn, Beethoven, etc., was based upon simple chord structures, the major and minor triads and the seventh chord. Modern music stresses the new chords, the 9th, 11th, 13th, and the major 7th. So the modern organist, to get a contemporary sound to his music, substitutes the modern chords in place of the simpler triads and 7th. Today, no player would be caught ending with simple chords, like this:



I should say not! He'd end with either the added 6th and 2nd, or on the major 7th.



This presentation has been sketchy and is not the entire story. Some chords have evolved from the scale, the 6th and diminished chords for example. Likewise, minor chords are derived from the minor scale. But the beginnings of harmony, as you can see, can be correlated with the harmonic series.

The pitches of the upper harmonics do not fit into our modern scales, they cannot be duplicated on the keyboard. They're in the cracks, so to speak. And this is one reason why musicologists say that music as we know it today has progressed just about as far as it can go within the limitations of our scales. This is why you hear all the talk about the necessity for new scales, scales that will include these harmonics that are in the cracks. Perhaps this is the future for music. Experiments have been made using stringed instruments which can play these pitches. I've heard some of it, and it certainly sounds weird. To our ears we'd say they were playing wrong notes.

Most of us, though, will have all we can do to master the chords as they appear in the music of today. In all the thirteen keys, if you count all the possible chords including inversions and altered notes, it comes to almost five hundred chords! I think we can get along without new ones.



ARRANGING MUSIC FOR ORGAN (Part I)

One of the great joys of learning to play well is the eventual experience of learning how to take a "lead line" (or straight melody line with chords marked) and make an entire arrangement from this meager beginning. It is a goal toward which you should work, and one which (once it is mastered) will bring you endless pleasure. But to do this well takes careful thinking, and a good knowledge of chords and the ability to form a good counterpoint to any given melody.

In this column, the first of two on the subject, I am going to outline the basic means of doing a good arrangement. First of all, we shall select a good melody. Let us take something which is melodic, has charm, and is reasonably easy to play, such as *Around the World in Eighty Days*.^{*} Here is a fascinating melody which will lend itself to your doing many things with it. We begin by carefully studying the melody itself. What is the time? What is the rhythm? Do the suggested chords follow a certain sequence? What chords would be well to add? Rule your music manuscript paper into blocks of three lines each; the top staff will be for the melody line—the second (middle) staff will be for left hand, and the bottom line will be for the pedals. Later we shall do just two staves, the top for the melody line, and the second for *both* the left hand and the pedal parts. Here is how your first section of the tune should look:



As you write more music, you'll become accustomed to many little niceties of writing, such as seeing that the stems on all notes below the middle line of each staff go *up*; the stems on all notes from the middle line of a staff on up should face *downwards*. If the stem goes down, it should be on the *left* hand side of the note; whereas, when the stems go *up*, they should be put on the *right* hand side of the note. If we use two or more eighth notes, or two or more sixteenth or thirtysecond notes, we connect these with a "beam" or straight line(s) running from each stem to the next, rather than use individual "flags" on each of the notes. This not only saves your time in writing, but it makes for "good house-keeping" in the manuscript itself, as well as saving valuable engraver's time should you decide later to have your arrangement published.

Notice that I have given the melody to the right hand, with chords in the left hand and the customary pedal notes on the bottom line. Go through the entire number and work it out on your manuscript paper following the example I have given you in the first few measures. When

you have completed this, check all the chord markings to see that they are correct; then make sure that your arrangement of the left hand chords in your manuscript match the chord markings. Your pedal part can be kept simple; this is waltz time, and so you will ordinarily need a pedal merely on the first count of each measure.

Now, to express your own individuality in the arrangement, first of all set up a good registration: for this I would use on the upper: 00 8888 800, and play the right hand melody *an octave lower* than written (keeping it on the upper manual). This will give a lovely 'cello tone and will make the melody sound rich and full. Now let us add a little counterpoint note here and there in the left hand part, in addition to the chords which we have given the left hand to play. A counterpoint is made by using the *unused* note of the chord in the left hand, holding it down as marked, while at the same time *slapping* the left hand chords. I use the term "slapping" because you want these chords cut off short to form rhythm patterns, and not to "snow-out" your counterpoint note which you are holding. Study carefully why I used each particular counterpoint note in the following example: you select the *unused* note of the chord. If the chord is a C chord, with the melody G, the pedal would be C and the *unused* note of the chord would be E which would be the counterpoint note. Here is the first part of this tune arranged with counterpoint added: (Notice that I made deletions of some of the chord notes, in order that the hand could hold the one counterpoint note). Remember to "slap" the rhythm chords, so that the counterpoint note will sound out firm and strong. The setting for the lower manual should be 00 6644 421 for the pre-set and concert Hammonds, and the setting for the new Spinets and M models should be LOWER 6644 2111. Use full vibrato on both manuals.

Should you be confused about how to write a little counterpoint part, I suggest you consult the PART VI of my series *Play the Hammond Organ* (Publ. by Willis Music Co., Cincinnati, Ohio), which you can find at your Hammond dealer's music shelf. Now, here is the re-arranged first part of the tune, with counterpoint added, with additional chords inserted to make it sound richer, and some changes in the pedal part. Hope you like it. After you have studied this example, go back to your own manuscript and see how well you get along with *your* arrangement of this lovely tune.



^{*}*Around the World in Eighty Days* is copyrighted by Liza Music Corp., 2700 Broadway, New York 19, New York, and used by permission.



Sandra Colovino



E. A. Erickson



Willetta Harder



Emma Blackwell



Mr. & Mrs. Leroy Sturtevant



Pasquale Pastore

E. A. ERICKSON of Sparta, Mich., bought his Hammond Organ when he was just 72 years old. Now 82, he enjoys the music more than ever, and still marvels at the tonal variety he can get with the Harmonic Drawbars.

SANDRA COLOVINO, after just six months of lessons, began playing organ for the St. Michael's Catholic Church in Fulton, N.Y., where she now plays regularly. The unusual progress of the twelve-year-old has been most pleasing to her parents and teacher, Mrs. Joan Neufang.

MUSIC FOR PLEASURE

WILLETTA HARDER of Santa Maria, Calif., has spent many joyful hours during the last eight years playing the Hammond Organ. Mrs. Harder has been a member of three different Hammond Organ Societies and believes they are a satisfying outlet for musical expression and meeting new friends.

EMMA BLACKWELL, shown here with Linda Martinez and Margie Flores, is a volunteer teacher at the Wesley Community House in Houston, Tex. Four years ago, Mrs. Blackwell couldn't read a note, now shares her newly acquired talent with others. Her girls have already given a recital at school and have become quite competent organists.

MR. & MRS. LEROY STURTEVANT spend a couple of hours every day at their Hammond Self-Contained Organ. Playing by ear, they've developed an extensive repertoire of popular standards to accompany their many friends in informal get-togethers at their Middleton, Mass. home.

PASQUALE PASTORE of Huntington, L.I., New York, devotes much of his spare time to playing the organ. His mastery of the instrument is not only relaxing and enjoyable to his family but also extremely satisfying to himself.

HAMMOND ORGAN SOCIETIES



WINNEBAGOLAND, WISC., CHAPTER—Featured organists giving playing tips, member participation, and a large number of fun-type programs have made them one of the most active social groups in the area.



HARRISBURG, PA., CHAPTER—More than 150 members and guests attended a recent banquet for the installation of new officers for the 1962-63 year. The club, sponsored by Troup Music Co., has a full schedule of exciting programs planned for the winter.



BELLEVUE, WASH., CHAPTER—Playing host to many Hammond Organ owners who stopped in for a meeting on their way to the Seattle World's Fair proved instructive and most enjoyable to this society. Sherman Clay & Co. is the sponsor.



CORTLAND, N.Y., CHAPTER—With the full support of a steadily growing membership, this group has been especially successful in devising entertaining programs. Winter meetings are held at the McNeil Music Store, which sponsors the chapter.

An Orchestral Approach to Registrations

by Dr. Mario Salvador



It is one thing to register original organ pieces conceived in the idiom and style of the organ and still another thing to register compositions which were conceived for the piano or orchestra. Not all transcriptions for the organ are successful, but we do know that many compositions gain much when transcribed for the organ. Whereas selections originally written for the organ must be registered in a purely organ outlook, we must find registrations that will enhance a transcription so that it will sound with character and taste, trying not to lose the original cast if at all possible.

We would like to consider the *Prelude* in D flat major, Op. 28, No. 15, as transcribed by Best in Volume VII of the *Schott Popular Organ Albums*. We recommend some very keen strings at the very outset but played softly with a very light touch of the pedal 8'.

Manual 00 1374 221 Pedal 01

Flutes would not be expressive enough for these chordal structures.

At the change of key signature of four sharps we might employ a diapason tone in the right hand while the left hand plays on another manual preferably with a reed effect such as a Clarinet.

Right hand 00 5745 100 Left hand 00 6173 431
The pedal, too, will be increased to include 16'.

However, after twelve measures we should change to a very rich but still foundational character of registration. Naturally, when we return to the original melody we will revert to the same registration as at first. The last line may end with the left hand playing the final six measures with a French Horn.

The *Clair De Lune* by Debussy has been transcribed by Alex. Cellier and is available through the Elkan-Vogel Company. The sustaining character of the organ verily enhances the beauty of this piece, in fact, we may be bold enough to say that the transcription sounds better than the original.

Because of the position of the chordal structure we will play the opening eight measures on one manual with very soft string tone, 00 1332 321. In the ninth measure we can introduce a strong flute in the melody, such as 00 7520 000.

With the appearance of the sixteenth note figuration in the accompaniment we will have to strive toward more freedom in tonal coloring. Here, the melody in the right hand may utilize the unique organ tones of the vox humana with tremolo. The accompaniment should strive toward a pure foundational tone, trying to stay within the analogy of the piano. Therefore, we have,

Right hand 00 2520 112 Left hand 00 4434 100

At the ninth measure from *Calmato* at the signature of five flats we may possibly use a percussion effect in the left hand provided it does not sound overly metallic and the acoustics permit this.

The last seven measures of this selection should end in a very ethereal manner. Flutes will be more than sufficient for the sixteenth note figuration, thus, 00 3120 000. The others may be played on a soft dulciana, 00 1110 000.

The *Flight of the Bumble-Bee* by Rimsky-Korsakow makes an interesting transcription. J. Fischer and Bro. has published the arrangement by Gordon Balch Nevin.

In order to bring out the humming sound of the bee a soft sixteen foot tone in the fast moving motive is to be desired. A registration as the following, 20 5721 000 will prove to be very effective. Against this we have the sharp cutting detached chords which are best reproduced with keen strings, 00 2463 100.

The phrase



first found in the left hand and then in the right hand, octaves higher, may be played the first time with a reed 05 7120 000, and the second time with scintillating flutes, 00 7616 113, possibly with added percussion. The organist either will have to prepare his pre-sets for this piece or accommodate himself to already existing pre-sets. In each case he must plan ahead exactly what he wants to do. The effect is well worth it.

The *Caprice Viennois* by Fritz Kreisler is excellently transcribed by Philip James. We cannot restrict ourselves to the original violin coloring. The organ is admirably suited to provide this contrast.

Although we may start the very opening phrase with a violin combination, 00 2364 434, the very next phrase should imitate the violin harmonics, say, 00 1345 253, played very softly. This is the kind of perception needed to try to keep the original in mind.

Again, the chromatic glissando in the eighth measure is so peculiarly violinistic that we must try to imitate this as closely as possible with a string tone, but here we should see that the organ is not as flexible as a violin and will probably necessitate a slight flute quality. We would end up with this glissando, combination 00 5443 321.

When we come to the five sharp signature in $\frac{3}{4}$ time we may certainly enjoy some freedom in interpretation and tone color. Combinations which include the vox humana will be very appropriate starting the section with the *Piu Lento*.

An interesting transcription is the *Malaguena* by Ernesto Lecuona available in the Marks Music Corporation catalogue. This is very difficult to register but we would like to point out certain features. On page four where we find the melody in chords in the left hand we should use a strong reed effect, something similar to the Post Horn, say, 00 6677 650. However, the right hand should be very strong also but in an entirely different color scheme, such as, 00 7616 124.

On page seven the melody may easily be played with a saxophone, 01 8762 431, a strong but melancholy sound.

The next two pages are best effected through high pitched flute work in the right hand against a light reed tone, such as an oboe, in the left hand.

Right hand 00 3831 344 Left hand 00 2472 021

The reader will fully realize that lack of space could not permit us to go into every detail in every one of these selections. The important matter is that we know how to bring out the more interesting parts of a composition through salient and effective registration which utilizes the organ resources in a refined manner.



HIS EYE IS ON THE SPARROW

By Chas. H. Gabriel...Arranged by Mary Jean Miller...Carl Fischer. 85¢
Mary Jean Miller has done a fine job of arranging this popular sacred number for the preset models. She presents an introduction and two verses in contrasting keys, with a big *maestoso* ending. It's not an easy arrangement but will be well worth the effort it might take to learn it.

DIPSO CALYPSO

By Eddie Layton...Fred Fisher Music Co.....60¢
A rather attractive original by Eddie registered for all models. Not at all hard to play, either. There's only one bar you might have to practice, the rest plays by itself.

I'M SENDING A LETTER TO SANTA CLAUS by Rogers and Williams
GIVE ME YOUR HEART FOR CHRISTMAS by Robert Goodman
CHRISTINE THE CHRISTMAS TREE by Pinterally, Drake and Shirl

Fred Fisher Music Co.....50¢ ea.
Christmas Sing-Along arrangements by John Warrington. Included with each song are six extra sing-along lyrics that you can pass out to your friends.

NOCHE BUENA (Christmas Eve)

By Camacho, Reese and Dennis...Antobal Music Co.....50¢
Another Christmas Sing-Along arranged by John Warrington, also with the six extra lyrics. This is done in the Beguine-Bolero rhythm and has been arranged for ease of playing.

PASTORALE (The Nativity)

By Ronald R. Williams...H. W. Gray Co.....75¢
A pastorelle for your Christmas services. Not hard to play, but it's rather chromatic and there are lots of sharps and flats to look out for. Written in the modern style, not at all like the classical pastorelles.

SAINT-SAENS ALBUM FOR ORGAN

HECTOR BERLIOZ—SIX SHORT ORGAN ARRANGEMENTS

Selected and arranged by Laurence Dilsner...Boston Music Co..\$1.25 ea.
Contents of these two folios have been selected to be appropriate for the church service. The Berlioz collection contains one of my favorite Christmas songs, the *Noel*. I wish that the titles would give an inkling of where the music came from. For instance, in the Saint-Saens folio, the *Offertory* is a small portion of the famous *Prelude To The Deluge*, another of my favorites. Playing this excerpt might make you interested in looking up the complete composition.

WORLD'S FAVORITE ORGAN MUSIC FOR ALL OCCASIONS

Edited and arranged by Joseph H. Greener...Ashley Publ.....\$1.75
This is No. 18 in the popular World's Favorite Series. It's sacred music listed under the following categories—Christmas, Lent, Easter, Nuptial, Solemn Occasions, and Hebrew Melodies.

70 selections for one seventy-five is a bargain. If you own all of the organ books in this series, you'll have just about all the classical organ music you'll ever need. Are you familiar with the entire series? If not, give them a look.

THE PARISH ORGANIST: WEDDING MUSIC, GENERAL SERVICE MUSIC

Edited by Thomas Gieschen...Concordia Publ. Co.....\$2.50
In this series, of which this is No. 9, Concordia is performing a much needed service. High quality music for use in Liturgical churches, and yet easy to play. Many of the numbers can be played on manuals alone. Classical composers are represented by Henry Purcell, Marcello, Brahms, etc. Of special interest are the fine compositions by some of the professors and instructors at Concordia colleges. These numbers are in the chorale prelude idiom, all based on Lutheran chorale melodies.

JESU, JOY OF MAN'S DESIRING—For Piano and Organ

By J. S. Bach...Arranged by E. Power Biggs...H. W. Gray Co...\$1.50
Someday I'd like to write a whole column on editing and arranging and pass on some of my observations gleaned over my thirty years of reviewing music for the organ. What a contrast over the slipshod type of arranging as compared to the work of E. Power Biggs. You can count on it, his music is always thoroughly musical in every respect. For example, most arrangers would probably have the organ take the bass pedal notes throughout the entire piece. But Biggs reserves the pedals for only the chorale portions of the selection. In this way, their entrance makes the chorale doubly effective. This arrangement should find a large market.

SHEEP MAY SAFELY GRAZE—For Organ and Strings

By J. S. Bach...Arranged by E. Power Biggs...H. W. Gray Co.....\$2
Next to *Jesu, Joy Of Man's Desiring*, this is probably the most popular of the Bach melodies. This excellent arrangement is made for Organ and Strings with two flutes, ad lib.

PROCESSIONAL

MAGNIFICAT

By Jack C. Goode...Abingdon Press.....75¢
Two singles containing some very effective organ writing. The *Processional* works up to a terrific forte climax. The *Magnificat* has a strong plain song flavor, much of it written in % time. Goode is a new name to me, and I hope he doesn't stop with these two pieces.

ORGAN PRELUDE ON "ST. FLAVIAN"

ORGAN PRELUDE ON "HYFRYDOL"

ORGAN PRELUDE ON "DARWALL"

By T. Frederick H. Candlyn...Abingdon Press.....75¢ each
The early 20th century style of writing, no harsh dissonances and a flowing melodic treatment, will recommend these numbers to many organists. *Darwall* and *Hyfrydol* both work up to a forte climax at the end. *St. Flavian* remains meditative throughout.

THINKING ORGANISTS INTRODUCTION TO MODERN HARMONY, Books 1 and 2

By Randy Sauls...Instructors Publications.....\$3.50 each
An exceptionally fine pair of books on the subject of modern harmony. Not a "quick and easy" approach to modern chord progressions but a step by step musical education covering all the whys and hows. Study these books and you'll acquire the knowledge of modern harmony so necessary to sound "professional."

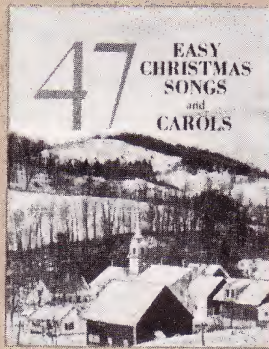
CHRISTMAS AT THE HAMMOND ORGAN

Arranged by Mark Laub...King Publ.....\$1.50
Twenty-eight of the best known carols, hymns, and folk melodies in simple, two stave arrangements.

INDEX TO PUBLISHERS

Abingdon Press, 77 W. Washington, Chicago, Ill.
Antobal Music Co., 313 West 20th St., New York 11, N. Y.
Ashley Publications, Inc., 39 West 60th St., New York 23, N. Y.
Boston Music Co., 116 Boylston St., Boston 16, Mass.
Concordia Publ. Co., 3558 S. Jefferson Ave., St. Louis 18, Mo.
Carl Fischer, Inc., 306 S. Wabash Ave., Chicago, Ill.
Fred Fisher Music Co., 1619 Broadway, New York 19, N. Y.
H. W. Gray Co., 159 East 48th St., New York 17, N. Y.
Instructors Publications, 17410 Gilmore St., Van Nuys, Calif.
King Music Publ. Corp., 351 West 52nd St., New York 19, N. Y.

HAMMOND ORGAN MUSIC "SAMPLER"



A comprehensive collection of Christmas tunes simply arranged for ease of playing. You'll find most of the Christmas standards plus a fair sprinkling of recent pop-type songs. Lyrics and chord symbols are included.

47 Easy Christmas Songs and Carols

\$2.50 Hansen Publications, 1842 West Ave., Miami Beach 39, Fla.

I'LL BE HOME FOR CHRISTMAS

Hammond Pre-Set

(A#) 00-8563-333

(A#) 00-6703-111

Pedal 5-2

Vibrato 3

By WALTER KENT BUCK RAM KIM GANNON

Hammond Spinnet

(U) 00-8563-333

(L) 8703-1110

Pedal 4

Vibrato On

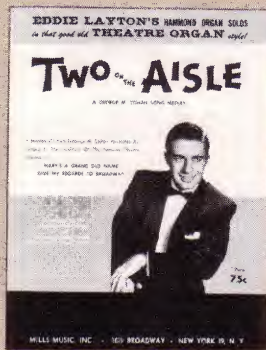
Slowly with feeling

Chord symbols: Dm7, G7, G7(+5), C, Em, Ebdim7, D7, G7, Gdim7, G7, G7(+5), C6, A7(b9), A7.

Lyrics: I'll Be Home For Christmas, You can plan on

(Pedal)

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An Eddie Layton arrangement of two Geo. M. Cohan favorites, *Mary's A Grand Old Name*, and *Give My Regards To Broadway*. Quite simple to play, and with those fancy chords that Layton uses. Registered for the old theater organ sound.

Two On The Aisle

75¢ Mills Music, Inc., 1619 Broadway, New York 19, N.Y.

PRE-SET ORGAN

(Sw.) - Upper-78 887 6886

(Gt.) - Lower-00 654 3210

PEDAL: - 5-5

VIBRATO: - 3

A GEORGE M. COHAN SONG MEDLEY
FOR HAMMOND ORGANS

SPINET ORGAN

(Sw.) - Upper-78 887 6886

(Gt.) - Lower-6543 2100

PEDAL: - 5

VIBRATO: - 3

SPINET MODELS M AND M-100 SERIES

PEDAL	PERCUSSION	VIBRATO	LOWER MANUAL	UPPER MANUAL	REV.	VOL.
LOWER: 6543 2100		PEDAL: 3		UPPER: 78 887 6886		

M-SERIES: - VIBRATO: On, Normal

PERCUSSION: On, Normal, Slow, Second

L-100 SERIES

LOWER	UPPER	PERCUSSION	VIBRATO	REV.	VOL.
LOWER: 6543 210		PEDAL: 3		UPPER: 78 887 6886	

PEDAL: 3

Bright tempo (With a big, full and brassy sound.
Bring Organ console to stage level)

Arranged by
EDDIE LAYTON

Chord symbols: C, Cdim, G7(-5), Eb.

Lyrics: Mary's A Grand Old Name, Give My Regards To Broadway

(Sw.) (Gt.)

Timp. effect

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Hammond Organ RECORD REPORT

HI-FI HAMMOND, Vol. II

Jackie Davis at the Hammond Organ
Capitol T1517

Seldom has a fine jazz musician gained such a wide following among the general public as has Jackie Davis. Jackie shows why with this lively romp through ten pop tunes; including *Walkin' My Baby Back Home*, *I Hadn't Anyone Till You*, *Star Eyes*. Simply superb!

ORGAN SOUNDS AND PERCUSSION

Eddie Layton at the Hammond Organ
Mercury PPS2029

Twelve more of these wonderful "specials" Eddie is noted for. Eddie's unique stylings and versatility were never better displayed. As expected, all of them are uniformly excellent but *Sabre Dance*, *Donkey Serenade*, *Ebb-Tide* and *Anchors Aweigh* are particularly outstanding.

HAMMOND ORGAN "EXTRAORDINAIRE"

George Fiala at the Hammond Organ
Arc Sound Ltd., 143 Raleigh Ave.,
Scarboro, Ont., Canada

George Fiala, a popular supper club organist in the Montreal area, should greatly improve his popularity with this recording. Included are several lovely French melodies, *Coq d'Or*, *Nimble Fingers*, and *September Mood* . . . twelve tunes you will enjoy listening to.

FUN AT THE HAMMOND

Molly Tolby at the Hammond Organ
Symbol S-25005 \$3.98 Symbol Records,
2425 Thomas Road, Phoenix 16, Ariz.

Soft, smooth and serene is the way Molly Tolby, Arizona's favorite organist, floats through these pop standards. There's *Moon River*, *The High and the Mighty*, plus eleven other fine tunes that make excellent background music as well as pleasurable listening.

POWERHOUSE!

The Swingin' Buddy Cole at the Hammond Organ
Warner Bros. 1310

Perhaps better known for his accompaniments of Bing Crosby and Rosemary Clooney, Buddy Cole is a very fine organist and richly deserves a hearing. This record with nine standards: *Ridin' High*, *The Lady Is A Tramp*, etc. and three originals is representative.

MAKE MINE HAWAIIAN

Ethel Smith at the Hammond Organ
Decca DL 4236

This is Ethel Smith's fifteenth album for Decca—and certainly one of her best. Her interpretations of the ever popular *Sweet Leilani*, *Lovely Hula Hands*, *My Little Grass Shack*, and eleven other Hawaiian tunes are top notch. And you'll never hear a closer imitation of a Hawaiian guitar than Ethel achieves here with a Hammond Organ.



CHORD ORGAN COMMENTS



100 ALL TIME STANDARDS FOR HAMMOND CHORD ORGAN

\$2.50 Amsco Music Publishing Co., 240 W. 55th St., New York 19, N. Y.

A big book with a wide variety of tunes—there's something here for everyone! You'll find Barber Shop, light classics, a lot of Stephen Foster songs, and vaudeville hits. Arrangements by Edward Burns range from easy to somewhat difficult.

PARTIAL LIST OF CONTENTS:

After The Ball	Little Annie Rooney
American Patrol	Love's Old Sweet Song
At A Georgia Camp Meeting	Oh Dem Golden Slippers
Carry Me Back To Old Virginny	Star Spangled Banner
Hail, Hail, The Gang's All Here	Wearing Of The Green

25 GREAT HITS FOR HAMMOND CHORD ORGAN

\$1.25 M. M. Cole Publishing Co., 823 S. Wabash Ave., Chicago 5, Ill.

Easy, simplified arrangements by Walter Rickard of country and western favorites plus a few old standards. Beginners will find these ideal and easy to master.

PARTIAL LIST OF CONTENTS:

Everything Depends On You	My Home Town
Green Grow The Lilacs	The Sweetest Story Ever Told
Gypsy Love Song	Take Me Back To Renfro Valley
How Much I Love You	That Railroad Rag
Minnesota Polka	When You Were Sweet Sixteen

46 SACRED SONGS FOR HAMMOND CHORD ORGAN

\$2.50 Hansen Publications, Inc., 1842 West Ave., Miami Beach, Fla.

Favorites from all denominations are represented in this collection of religious music. Those of you who like to hear this type of fine music more than once a week will find this most rewarding.

PARTIAL LIST OF CONTENTS:

The Birthday Of A King	The Lord Is My Shepherd
He's Got The Whole World In His Hands	The Lord's Prayer
The Holy City	Prayer Of St. Francis of Assisi
I Asked The Lord	St. Therese Of The Roses
Let There Be Peace On Earth	Wherever There's A Chapel

(Preset-spinet version also available)



CHORD ORGAN SAMPLER

Selections from "Bye Bye Birdie" for Hammond Chord Organ

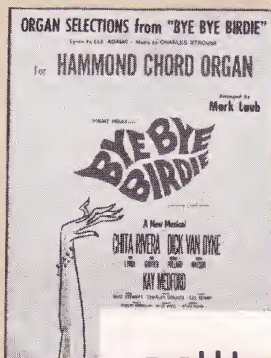
\$2.00 Edwin H. Morris & Co., Inc., 31 West 54 St., New York 19, N. Y.

Eight of the best tunes from the Broadway hit, "Bye Bye Birdie," arranged by Mark Laub. Several of the songs have become popular in their own right, including our sampler, Put on A Happy Face, which was used as the theme for the "Tonight" TV show.

Baby, Talk To Me
How Lovely To Be A Woman
Kids!
Lot Of Livin' To Do

One Boy (Girl)
One Last Kiss
Put On A Happy Face
Rosie

(Preset-spinet version also available)



Put On A Happy Face

Lightly

From the Broadway Production "BYE BYE BIRDIE"

Gray skies are gon - na clear up, PUT ON A HAP - PY

FACE.

FLAT Square Notes

2 = Eb 1 = Ab 3 = Bb7

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CHORD ORGAN PLAYING TIPS

by TED BRANIN



Christmas Music on your Hammond Chord Organ

This is a wonderful time of year because there is so much beautiful music to play. If you have browsed around in a music store recently, you have found that there is a very ample supply of Christmas music arranged for the Hammond Chord Organ.

As you play many Christmas carols and songs and hymns it would be wise to make some definite distinctions between the various types of Christmas music with a view to using different registrations, vibratos, rhythms, and styles of playing. There are three main categories to consider: Sacred music, traditional secular music (non-religious texts such as *Good King Wenceslas*), and modern popular songs with a Christmas text.

Let's see how we can keep each type within its own category, and as a result play this music with variety yet in an appropriate manner.

Playing Sacred Music. The most noticeable factor of the many tone qualities used in church music is the lack of vibrato, or the inclusion of just a small amount of it. In fact, we could use almost any tone quality suitable for popular songs, and simply by turning the vibrato off we would have a stately church organ tone. Let's do this on the chord organ when playing sacred music. Use either of these two settings of the **VIBRATO CANCEL** tablets:



No vibrato



A small amount*

It is obvious that sacred music should not be played with a beat except for the evangelistic type of music. Playing without a beat is often misinterpreted by many people to mean playing without a count. I know of no type of music where the regularity of count is not important. If you feel the pulsation of the music by using an evenly-flowing count, it will retain a vitality which otherwise is lost. *Don't* play a beat, but *do* count carefully!

Certain selections such as: *Joy to the World* and *Adeste Fidelis* have a great

deal of vigor which can be emphasized by using the following technique: Hold down the left pedal and rhythm bar, and press each chord button with each melody note. Your left hand fingers will be playing the same rhythm as the melody in the right hand.

Here's a registration for producing a good church organ tone. You'll probably use it often if you don't have to look it up every time, so notice that it's easy to remember because it is a consistent pattern: The first two tablets in each group of white ones, plus the first two vibrato cancel tablets:



Playing Traditional Secular Music.

These selections are songs about Christmas activities and fun, about generosity, gift giving, about Santa Claus, etc. I prefer to use a moderate amount of vibrato for these. The vibrato can be partially cancelled, leaving a small amount on, as follows:

VIBRATO TABLETS



A mild amount of rhythm can be added by holding down the rhythm bar, and pressing the left pedal on counts 1 and 3 in 4/4 time, on count 1 in 3/4, or on 1 and 4 in 6/8 time. This rhythm is not excessive enough to be in poor taste.

The usual manner of playing a sustained accompaniment with any kind of music is to hold down the left pedal and rhythm bar. If you omit the pedal for a phrase or two the music achieves a lightness which is a fine contrast to the full organ sound.*

Try this registration on some of the traditional songs. It's also easy to remember because it uses the first tablet in each group of white ones plus the middle

VIBRATO CANCEL tablet:



Playing Popular Christmas Music.

Songs such as *White Christmas* and *Rudolph the Red-Nosed Reindeer* are merely popular songs with a Christmas text, and therefore should be played like any other popular songs, using full vibrato and a standard beat if you like. The one tablet to add to any given tonal combination is the **PEDAL FAST DECAY** if you play with a beat.

You will run into a problem on some of these songs where three or four different chords are indicated in one measure. This makes playing with a beat quite difficult, and it takes a lot of scrambling about on the chord buttons to play it and maintain a beat. Try using just the first chord for the whole measure, or if this is not quite adequate use the first chord plus the one on the third count. Usually this will make a good harmonization for the whole measure, and you can keep a beat going without danger of losing a finger in the process!

The following tablet setting for popular Christmas songs is easy to remember because it is the same as the one for Sacred music except for the vibrato and pedal fast decay:



Every Christmas is a musical one. We are surrounded by music everywhere we go, in the streets, the stores, and in friends' homes. Almost all of this is canned music, but delightful as it may be, let's not make the mistake of letting it take the place of *do-it-yourself* music which has no equal in providing gratifying pleasure. After all, that is why you have one of the most pleasing musical instruments in the world to play—your Hammond Chord Organ.

* See arrangement of *God Rest You Merry, Gentlemen* on opposite page.



God Rest You Merry Gentlemen

You will find the frequent chord changes in this selection can be fingered easily after a few tries. Play it through several times. Hold down the Left pedal and bar except for the eight measures where NO PEDAL is indicated. Use a moderately fast tempo.

Old English Carol
Arranged by Ted Branin



PEDAL

ORGAN

SOLO

♩ = 120

Em B7 Em Am Em C B7 NC Em B7

2m 3 2m 1m 2m C 3 NC 2m 3

God rest you mer - ry, gen - tle - men, let noth - ing you dis - may, Re - mem - ber Christ our

Em Am Em C B7 NC Am D7 G B7

2m 1m 2m C 3 NC 1m D7 G 3

Sa - viour was born this Christ - mas Day, To save us all from Sa - tan's power when

Em A9 D NC G Am B7 Em

2m 19 D NC G 1m 3 2m

we were gone a - stray; O — ti - dings of com - fort and joy, com - fort and

A Am Em D C B7 Em Am Em NC

1 1m 2m D C 3 2m 1m 2m NC

joy O ti - dings of com - fort and joy

A9 B9 A9 D9 A9 D9 A9 B9 NC A9 B9

19 D9 19 D9 19 39 NC 19 39

NO PEDAL TO * 19 39

A9 D9 A9 D9 A9 B9 NC Am D7 G B7

19 D9 19 D9 19 39 NC * LEFT PEDAL TO THE END 1m D7 G 3

Em A9 D NC G Am B7 Em

2m 19 D NC G 1m 3 2m

Em A Am F#— G Am B7 Em Am Em

1 1m 4— G 1m 3 2m 1m 2m

gradually slower

SHARP Square Notes □

2 = E 1 = A 3 = B7

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MUSIC'S MOST MEMORABLE MOMENTS . . . One of a Series.

HANDEL and "THE MESSIAH"

Dispirited and weary, George Handel reviewed his life . . . an organ virtuoso at seven . . . then an internationally famous organist and composer winning fortunes with his music—and losing the fortunes when his music did not receive public acceptance. Now, at fifty-three, even his friends said he was through, his creative spark snuffed out by ill health and overwork.

After resting for almost a year, Handel resumed composing. It was different this time—the notes seemed to flow from pen to paper. Handel believed he was divinely inspired: "I did think I did see

all Heaven before me—and the great God Himself." Three weeks later, he had completed his memorable work, *The Messiah*.

From the first note of the orchestral introduction to the concluding chorus, *The Messiah* is a succession of uniformly brilliant spiritual pieces of overpowering vitality and excellence, truly one of the greatest compositions.

Though blindness eventually ended his composing, Handel was still regarded as the finest organist of the day. By then, *The Messiah* had become so popular that it was almost necessary to declare a na-

tional holiday when he, seated in majesty at the organ, played his masterpiece.

Fittingly, his last performance came shortly after his seventy-fourth birthday when he fainted as he played the last "Amen" of *The Messiah* and quickly passed on to his reward.

Handel's music is still with us . . . to provide constant inspiration . . . and proclaim the everlasting glory of God.

Hammond Organ

"music's most glorious voice"

HAMMOND
ORGAN

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